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HINTS FOR PHOTOGRAPHERS

endeavour to decorate the page, not to illustrate the story. Byam Shaw's drawings are correct in the archæological detail, his line never fails to suggest texture : he seems to bestow as much care on the composition and on the execution of each drawing as he would on a finished oil-painting. His drawings are true illustrations, but this does not detract from their decorative quality. The stories have been carefully selected and will not shock the sensibility of the most prudish of readers.

On the drawings by Hugh Thomson for 'Peg Woffington' one cannot bestow higher praise than to say that they are as delicate and charming as any of the work he has done during the last few years. Caldecott himself need not have been ashamed to own them. From the cover to the tail-piece on the last page there is not a page that is not entirely charming. Both these books ought to be favourites in the Christmas market.

AN ILLUSTRATION
TO C. READE'S
'PEG WOFFINGTON'
BY HUGH THOMSON



[Copyright 1877 by George Allen.]

HINTS FOR AMATEUR PHOTOGRAPHERS

SOME friends have written me as to how Artigue paper is used, and for the benefit of those who do not mind trouble in order to secure a beautiful result, I give the following hints:—

The Artigue velvet-carbon paper, or as it is usually and more simply called, 'Artigue paper,' stands supreme among artistic photographic papers, by reason of the velvet mat of its blacks and brilliancy of its whites. Being a carbon paper, it is absolutely permanent, but at the same time all the lightest details and most fragile half-tones are preserved.

The three simple operations necessary in the use of Artigue paper are as follows:—

- (1) Sensitising by means of a bichromate solution.
- (2) Direct printing (without transfer).
- (3) Developing with water and sawdust.

INSTRUCTIONS.—SENSITISING.—Plunge the paper, coated side down, into a solution of bichromate of potash, in such a way that it is all covered at once by the liquid. The solution should be at 2 deg. and the immersion last two minutes, when the temperature of the room in which it will be dried is about 50 to 59 deg. Fahr.; should this temperature be from 60 to 68 deg., the solution ought to

be at 1 deg., and the bath last about four minutes; if between 69 and 77 deg. Fahr., the solution must be at quarter or half per cent., and the duration of bath six to eight minutes.

The solution itself should not be above 68 deg., and must be cooled down to this temperature if necessary. It can be used several times over.

The paper is hung up to dry in a dark room when sensitised. Unsensitised paper can be kept any length of time, but when sensitised it should be used as soon as possible, especially in summer.

A strip of ordinary white paper should at the same time be passed through the sensitising solution for the actinometer, using a 5 per cent. solution in order to colour the paper well.

PRINTING.—For this operation an actinometer should be used, otherwise there will be some waste of paper before the operator learns to judge the correct length of exposure from the conditions of negative, light, etc.

The paper is placed in the frame and exposed in the ordinary way, and the actinometer placed by its side.

The special actinometer recommended for the Artigue process is composed of two blades, of which one is opaque glass, and between them is placed the sensitised white



WISTON MILL, NEAR NAYLAND, SUFFOLK
BY MAJOR TREVELYAN

paper. The actinometer should be exposed first alone until the paper turns from bright yellow to a certain brown, beyond which it does not darken. This serves as a standard, and is called a tint.

When exposed with the frame, 1, 2, 3 or 4 tints are given as the density of the negative may require, the paper being pulled out each time a short way to give the fresh tint.

As an indication it should be noted that Artigue paper takes about half as long as ordinary albumenised paper to print.

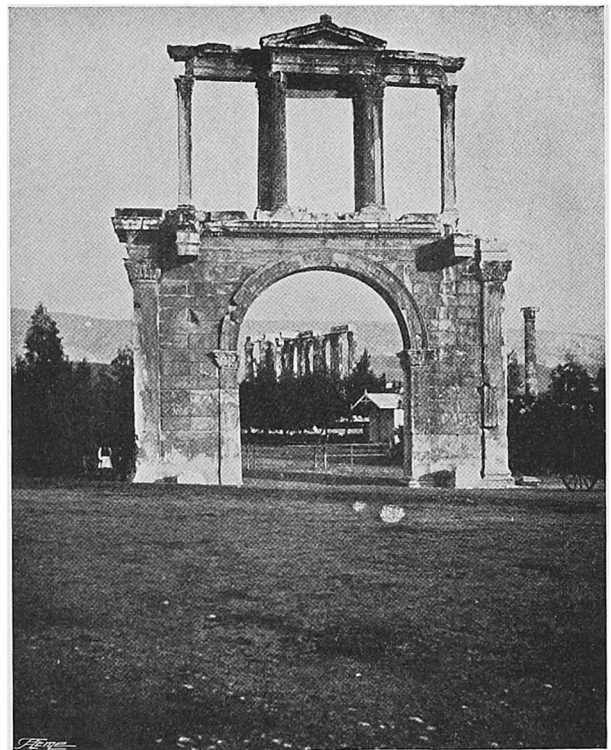
DEVELOPMENT. — The following utensils are recommended for this operation :

- (1) Two round basins.
- (2) Six or seven pints of special fine sawdust, which can be used over and over again.
- (3) A good thermometer.
- (4) One or two zinc pourers.
- (5) A grooved frame to hold the print.
- (6) One or two flat dishes a trifle larger than the prints.

PROCEDURE. — Fill the two basins with a mixture of sawdust and water (about six ounces of sawdust to the pint). It must be remembered that the thicker this mixture is the quicker the development will be.

The contents of one of these basins should be kept at a temperature of about 70 degs. Fahr., and the other at 86 degs. during the operation.

The print itself is first of all plunged into cold water and air bubbles removed, then immediately withdrawn and fixed on the frame prepared for it. It is then held perpendicularly over the basin of the mixture at 86 degs., which, by means of a pourer, is spread gently along the top edge, forwards and backwards from corner to corner, so that the



THE ARCH OF HADRIAN, ATHENS
TEMPLE OF OLYMPIAN ZEUS IN DISTANCE
BY DR. SWAN

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surface of the print is covered with a regular coat of mixture. It does not matter whether the mixture gets on to the back.

As soon as the image appears the sawdust should be washed off and the print examined, for at this moment the correctness or otherwise of the printing can be seen, and the method of treatment decided upon.

For this purpose we give the following hints :—

(1) *When the whites and shades appear at the same time, clearly and sharply, the exposure has been correct.* Continue therefore with the mixture at 86 degs. as long as is necessary, and finish with the cold mixture or use both intermittently.

(2) *The whites appear but the shadows remain dark. These are signs of over-printing.* Clear the print a little with thick mixture, then place the print for a few minutes face down in a carbonate of soda bath,* which will soften the surface where it has become too insoluble. Then make two or three applications only of the thick mixture, and examine your print. It should now be very much improved, and can, if required, be finished with one or two further applications of mixture. If, on the other hand, it has not been long enough in the carbonate of soda, return it for a few moments and repeat above operations. If this immersion has been too long, and the image develops grey and very quickly, finish with a very thin mixture, or even water at about 86 degs. Fahr.

(3) *The prints develop very quickly and the whites appear suddenly.* In this case the print is irremediably lost either from being exceedingly under-printed or the baths being too hot.

Finally, we recommend slight over-exposure, as this gives more latitude for correction, and also as the prints lighten a little in drying.

WASHING.—Wash the print well and then leave for two or three hours in water, which should be frequently changed, in order to discharge the bichromate ; then hang print up to dry.

ALUM BATH.—To harden the print and dispel any lingering traces of bichromate, it should be left in a 5 per cent. solution of alum for ten minutes, and then finally rinsed. It is advisable that the print be dried before entering the alum solution.

With the exception of drying after sensitising, all these operations may be conducted in daylight.

The illustrations are kindly sent by Major H. Trevelyan and Dr. Swan ; both give but a faint idea of the beautiful negatives from which they are taken.

JOHN LE COUTEUR.

NOTES

MR. OTTO JULIUS BIERBAUM, the well-known art critic, who was responsible for the recently-published monograph on Franz Stuck, has, in conjunction with two of his friends, founded a new artistic venture, called 'Die Insel' (The Island). The activity of this new association will consist, in the first place, in the publication of a monthly journal and of a quarterly folio-work. Both publications will deal with subtle works of art that are excluded from other journalistic use. Not only new works are to receive recognition, but also older works of art that are not sufficiently known or praised. The first number of the monthly publication makes an excellent impression. It is printed on hand-made paper, and contains among the illustrations a fine humorous drawing by Th. Th. Heine, and a woodcut representing the German artist Hans Thoma. The reading matter includes a contribution by J. Maier on modern æsthetics. Three volumes of lyric poetry have already been published by 'Die Insel.' They are all bound in parchment and are perfect examples of book decoration.

* This carbonate of soda bath is recommended as a rapid method of dispelling chrome salt stains from the print after development.

ON Friday evening, December 1st, H.R.H. Princess Louise, Marchioness of Lorne, had graciously consented to present certificates to the scholars of the Technical Education Board who were elected during the past year. The ceremony took place at the Queen's Hall, Langham Place, W. Her Royal Highness was accompanied by the Marquis of Lorne, K.T. The Chair was taken at 8.30 p.m. by the Right Hon. Lord Welby, G.C.B., Chairman of the Council, and addresses were delivered by the Right Rev. the Lord Bishop of Rochester, Sir G. Kekewich, K.C.B. (Secretary of the Education Department), and the Right Hon. Earl Carrington, G.C.M.G.

MUSIC is not so far removed from painting that we should not, at least on occasion, give in our columns some chronicle of the sister art. That occasion seems especially to offer itself in a late incident called into life by the fellow-feeling of a kindred people. The *Maine* itself is now on the errand of mercy, but the *Maine* Concert may be put on record here. How Claridge's gave their hotel and all refreshments ; how the Pasquali Cigarette Syndicate, the Canadian Club Whiskies, the Saaburg Moselle Co., Moët et Chandon, and the Kronthal Waters and other firms most generously and liberally 'stood all the racket' each in its own line, is but one more example of the large heart and ready hand in which the present cause has found so signal a response. It was a matter of general sympathy that Lady Randolph Churchill's anxiety should have fallen on her just as her labours were nearing their result. Nevertheless when the Prince's accustomed kindness brought him to the concert he found no lack of grace and talent to sing to him or give him tea. Mrs. Arthur Paget, Mrs. Brown-Potter, Miss Edna May, Mrs. Goodman, Mr. George Giddens, Mr. Frank Mills, Miss Agnes Millar, Miss Partha Franklin, Miss Hattie Moore, Miss Belle Armstrong, Miss Worth, Miss Matha Leonard, Miss Wilson, Miss Kinaly, Miss Foxley, Miss South, Miss May Buskley, and Miss Elliott-Page, all these ladies worked like heroines in their respective rôles. Finally the entertainment was rendered for ever memorable by the inauguration of an absolutely new refreshment. Created by the firm who generously furnished and equipped the billiard-room as an American bar that day, it was appropriately christened the 'Kronthal Maine Brace.' It was fitting that those who make the excellent Kronthal Waters should also launch 'the best thing yet discovered' in the stronger line ; and this it was, by the unanimous vote of all who tested it, and such it will long remain.

MAIDSTONE SCHOOL OF ART.—The Mayor presided at a well-attended meeting at the Technical Schools on Wednesday, December 6th, when the prizes won in the South Kensington Examination and School Competition were distributed to the successful students by the Archbishop of Canterbury. The address given by his Grace bore more reference to the value of education in general than to science and art work in particular. He pointed out the advantages at present for acquiring knowledge in the various branches of science and art, and he congratulated the town on the possession of such a building as the Technical Schools, which, though large and handsome, yet seemed inadequate to the needs of the locality. The Hon. Secretary, the Rev. H. Collis, presented the annual report, which showed marks of steady progress. The highest distinctions obtained in the past year were a silver medal by Ernest Clarke for modelling and a bronze medal by Abraham Samson for drapery studies. The chief awards in the Local Art Competition were won by Constance S. Goff, for painting from life ; Mabel Jones, for painting from still life ; Cecil Powell, for drawing from life ; M. Lownds, for the best landscape in colour and in black and white ; A. Samson, for the best design. The drawings were judged by Mr. H. P. Clifford, B.A. A prize was also given by the Committee to A. J. Madeley, for general excellence in art work.